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ANILINE COLORS IN PHOTOGRAPHY.

RICH decorative effects can be produced by staining a properly-produced positive on glass with suitable aniline dyes. In this way very satisfactory stained glass effects may be produced for door and window decoration, screens and other objects of household decoration. The sensitive surface consists of bichromated albumen which, by the action of light, is rendered insoluble under those parts of the negative which allow the light to pass through. The bichromated solution is made as follows:

1—Gum arabic (pulverized)	75 grains.
Distilled water	3½ ounces.
2—Albumen (white of egg)	375 grains.
Distilled water	3½ ounces.
3—Bichromate of potash	35 grains.
" " ammonia	35 "
Distilled water	3½ ounces.

The gum is placed in a large, wide-mouthed vessel, with the water, some hours before it is to be used. The albumen is also placed in a flask and allowed to stand until it has become liquefied in the water.

The bichromates are dissolved just before being used.

Solutions 1 and 2 are to be mixed and well beaten, the bichromate solution being added in small quantities. The froth is removed to another vessel as fast as it forms, and the beating is continued until the entire contents of the vessel are well whipped up. The product is allowed to stand overnight and is then again beaten as before. It is now ready for filtering, which is done three times, through paper.

The glasses to be coated are first carefully cleaned and then levelled on screws. The sensitive compound is poured on the surface of the glass and its spread assisted with a glass rod. Care must be taken to cover all parts of the plate and to avoid air-bubbles. If any form they may be driven to the edges of the plate by blowing upon the surface, or by means of the glass rod. Each plate must be dried as soon as coated. The drying is accomplished by fanning the plate until the last trace of moisture has disappeared. All these operations must take place in yellow light. The dried plates will retain their good qualities for some days if kept away from white light.

The exposure is made under a negative in diffused light, and varies from five to twenty-five minutes, the former being the limit for average negatives in bright weather.

The development of these positives consists simply in dissolving out the soluble portions of the film. This is accomplished by immersing the plate for three minutes in a large tray filled with clean water. As the image is invisible except in a light reflected at an angle from the plate, the only test is to remove the plate from the tray and to hold it at an angle to the light. If a trace of the image is thus seen it may be taken for granted that development is complete.

The coloring is done while the plates are still wet. Saturated and filtered alcoholic solutions of the aniline dyes are used for this purpose. All that is necessary is to pour as much of the coloring solution upon the levelled plate as it will hold, and to allow the alcohol to dry. A final washing, followed by drying, and varnishing with a turpentine varnish, completes the work.

If, owing to faulty exposure, a general discoloration of the film occurs it may generally be removed by the careful use of a soft brush upon the film placed under the water-tap.

These directions, although obviously not exhaustive, are sufficient to enable any fairly skilful amateur to adventure upon this new application of photography with fair chances of success. It may be well to add a word or two concerning the class of subjects best adapted to the process. In general it may be said that the best results are obtained by the use of negatives of subjects in line. Most of the figure studies given as supplements with The Art Amateur answer admirably and they are also well adapted for decorative use. All that is necessary is to mount the drawing smoothly on a cardboard and to make a negative of the desired size from it. Sketches of this character are abundant and one need be at no loss for material. Individual taste will largely determine the character of the results, but much charming decorative work is possible by this method. By using colored instead of plain glass and staining the image with the proper aniline color some surprisingly beautiful results may be obtained at no very great expense.

W. H. BURBANK.

China Painting.

LESSONS BY A PRACTICAL DECORATOR.

III.—REDS (CONTINUED).

THE carmines found on the color lists for amateurs are: Carmine No. 1, light carmine A, carmine No. 2, carmine No. 3, rose pompadour and Japan rose.

A very skilful teacher once said to me, "When a pupil has learned to manage the carmines he has mastered the art of china painting." He meant that the pupil must not only be able to mix the paint and lay it on properly, but know the colors that would fire well with it, so that the whole work would be perfect.

Carmine is a difficult color to use, and requires skilful firing. Five times out of ten the fault lies with the artist; he either uses a poor paint, or if the color is all it should be he fails to apply it in the proper manner. It is a color especially trying to beginners, and yet I do not exaggerate in the least when I say that nine out of every ten of these persist in using it. Even in the first lesson, a pupil will often ask for a pink rose, or something equally difficult. Now it is not my intention to put discouragements in the path of any one, but beginners often do this for themselves by undertaking something beyond their powers, and then because the result does not come up to their expectations they are so disappointed that they are almost inclined to give up the work altogether. In Europe an apprentice in a factory is obliged to work in one color, generally red, for months. I do not think I approve of this method, however, for amateurs. I fear they would lose all their enthusiasm at the end of a month, and could never be induced to touch a brush again. With a little good instruction and plenty of patience a person may soon learn to use the carmines with success, and then if the work goes into the hands of a good firer, one who really understands his business, there will be very few if any disappointments.

CARMINE NO. 2 is a very good color, pure in tone; but if it is laid on with any strength it requires so much heat to develop it that light tones of gray, brown and other delicate colors are apt to fire out, giving the decoration a weak effect, so that it will need repainting and a second firing, which adds to the expense, especially if it is a large object. If too strong a body is used, unless it is subjected to a very strong heat, a heat too strong for any other color, it will come from the kiln an ugly yellow brown, and if refired, in hopes of improving it, it will be liable to blister and chip off, making the article utterly worthless, so far as service is concerned; and repeated firing will only increase the difficulty, unless the color is taken off with acid.

Depth of tone in pink (for the purpose of making it fire well) cannot be obtained by a thick coat of the color; a little fat oil and lavender, or Cooley's thick oil, should be mixed with the paint. Lay on a thin coat for the light tones; a little violet of iron or deep purple for dark shades; work with a large brush. These colors can be laid on side by side while they are wet, the edges being blended, just as roses are painted in transparent water-colors. Any one familiar with the method of washing in flowers can easily apply it to mineral paints. Flowers painted in this way are so delicate and smooth and so quickly done that the pupil is unwilling to use any other method for large flowers.

A delicate pink rose is always the safest to paint, for it requires little depth of color. If the artist is accustomed to the use of powder paints I would suggest a very little banding maroon and flux mixed with the carmine; it is a charming color, and just enough darker to give a good effect. This carmine mixed with equal parts of carmine No. 3 gives a very rich color, but one a little too strong for delicate flowers.

CARMINE NO. 3 is a beautiful color, but rather hard to use, especially if the painter is inexperienced. It generally requires the addition of a little more flux and fat oil.

CARMINE A is the most undesirable color on the list. If subjected to a strong heat it becomes a lilac; in fact it is not a pure pink. Pupils using it are almost always disappointed with the result. A few years ago I advised its use, but as it is now manufactured it has too much flux and is almost worthless.

ROSE POMPADOUR is an excellent color; it is very much used in factories, especially for tinting. Some teachers use one eighth of flux with it, and prefer it for rose painting to all other carmines. It has, however, one drawback, it is not a pure pink; no matter how carefully it is fired one can always detect a slight purplish tinge, except when used for tinting. Some of the new roses have this same purple tone, and for painting them it would be the right color.

CARMINE NO. 1 gives a bright beautiful pink, and is without doubt the most satisfactory of all the carmines. It works well and fires well. An experienced firer always succeeds in getting a good result with it. Occasionally it needs a little more flux—one eighth will be enough. The color should be laid on smoothly but delicately, with sufficient oil to make it work well. Pink rose should always have the gray shades of green No. 7, not mixed with it, but delicately washed in. This color changes very little in the firing, and if it looks green before it goes into the kiln it will look so when it comes out. It should be a delicate gray, not thick enough to be green. Violet of iron may be used for shading this color, not mixed with it. What has been said with regard to a heavy body of carmine No. 2 holds good in this case. Any carmine when too thick will chip off. Avoid using too much violet of iron, or the result will be a purplish flower instead of a pink one. Carmine No. 1 is excellent for tinting; one eighth flux can be added to give it a glaze. If in painting a flower, thick oil or fat is not used in laying on thin coats flux should be added, or it will not fire well, and is liable to wear off.

JAPAN ROSE is a new color recently given to the decorator. It is recommended very highly by teachers, but it is more expensive than carmine No. 1, and from the samples I have made I think the color is not so good, and I am told it does not fire as well. My experience in using carmine No. 1 would lead me to recommend it above all other carmines till something very much better is offered in its place.

A delicate lilac can be made by mixing the carmines with deep blue, Victoria blue or turquoise. If deep blue green is used great care must be taken to let the carmine predominate or it will have a muddy green look. I think for safety it would be better to use almost any other blue.

Old blue gives rather a dull color. The shade of lilac will be either blue or purple, according to the amount of blue used. If it looks very blue before firing it will look still bluer when it comes from the kiln.

All the carmines mix with the grays, excepting gray No. 6, giving a variety of soft tones.

A charming sky can be made by introducing rose-colored clouds, working them down into grays.

A little carmine will have a wonderful effect in toning down crude greens. Mixed with brown M or 108, or brown No. 3, a cinnamon color which is very good for drapery is obtained. When mixed with silver yellow it will give a beautiful pink, like that of the pink honeysuckle. A very delicate flesh color can be obtained in this way.

In a pink rose requiring yellow silver yellow should be used, and if a salmon silver yellow and capucine red, very thin, so as to be in harmony with the pink. It can be mixed with yellow ochre, but the carmine should be used much stronger than the ochre—in the proportion, say, of three to one. For a deep pink ground the color is dusted on in the dry powder. Directions for this will be given later.

M. B. ALLING.

THE "SNOWDROP" VASE.

IT will be seen at a glance that this charming design is easily adaptable to other shapes than that shown in the illustration, especially to articles of a cylindrical form. The delicate white snowdrops will appear best on a tinted ground, and a good decorative effect in color can be gained by varying the tints within the several sections of the design. We would suggest the following scheme in Lacroix colors: For the upper light band and the space between the neck of the vase, and for the wide centre band on the body of the vase, use a pale tint of old tile blue. For the wide centre band a light tint of yellow brown. For the dark bands mix red brown with ivory black. All the narrow bands should be put in with gold, as also the leafy design on the lower dark band. After tinting the vase according to the directions frequently given in The Art Amateur, the design must be carefully drawn on it and the color scraped away within the lines. It may be well to mention that in mixing the colors for tinting it is necessary to add about one third flux, a little tinting oil and enough spirits of turpentine to make the color flow freely from the brush. All these